

1-1995

## Under the Dome - January 1995

McKissick Museum--University of South Carolina

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# UNDER THE DOME

MCKISSICK MUSEUM - THE UNIVERSITY OF SOUTH CAROLINA

VOLUME 5

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ISSUE 1



Elihu Vedder, *The Lost Mind*, 1864-65, oil on canvas, 39 1/8 x 23 1/4 in. The Metropolitan Museum of Art, New York. Bequest of Helen L. Bullard, in memory of Laura Curtis Bullard, '921.

## MADNESS IN AMERICA

January 22 - March 19, 1995



## Exhibition on Wedgwood Explores Potter's Experimental Work

McKissick Museum is excitedly preparing for *Josiah Wedgwood: Experimental Potter*, an exhibition examining the beauty and significance of Wedgwood pottery. On loan to McKissick from February 26 to April 16, the exhibition contains 75 pieces spanning the career of Josiah Wedgwood. While the name Wedgwood is well known, the fascinating story behind the production of the pottery has not been common knowledge.

### WEDGWOOD'S BEGINNINGS

When most people hear "Wedgwood", they think of white maidens framed against a blue background on a ceramic vase, with their long hair and flowing gowns trailing elegantly behind them. Few realize that their pure white silhouettes against a colored ground are produced by a technique that was painstakingly developed during the course of over 10,000 ceramic experiments by their creator, Josiah Wedgwood. Wedgwood worked on this project over many years of utter secrecy in a laboratory hidden in his basement. Fewer still might associate these leisurely ladies from a bygone era with political revolutions. Yet, their immense and lasting popularity resulted in part from their association with the principles of democracy espoused after the turmoil of the French and American Revolutions. The figures on blue and white Wedgwood pottery resemble those of ancient Greece, the first democracy.

When Wedgwood emerged from his laboratory in the late 18th century with a method of mass producing these classical-style reliefs in the porcelain-like jasper, his market was an expanding middle-class, eager to

disassociate itself from the dethroned aristocracy and surround itself with affordable items embellished with classical, democratic motifs.

### TYPES OF WEDGWOOD POTTERY

Today, Wedgwood is known for the Grecian-style jasper ware urns and decorative forms as well as the *cream ware* place settings still popular with many brides. Josiah Wedgwood's experiments, however, yielded unparalleled innovations in pottery during the 18th century. These include "agate ware" in which colored clays were mixed together carefully to imitate the mineral agate. This treatment was preferable to glazed finishes as the color was actually in the clay rather than a surface decoration.

*Basalt ware*, the coal black unglazed pottery named for the black quartz stone, was Wedgwood's preferred clay body for many years as it was similar to the mat black surfaces of Greek vases. Basalt ware was eventually replaced with a new innovation, *jasper ware*. Unlike basalt ware, this colored clay body in shades of periwinkle, rose and green, complimented the addition of the cream ware friezes and other applied forms.

After Wedgwood's death in 1795, his company struggled with maintaining its own identity, but has succeeded in meeting modern demands and tastes while continuing for two centuries to produce the forms developed by Josiah Wedgwood.

### SPECIAL PREVIEW

McKissick Museum will host a members' special preview of *Josiah Wedgwood: Experimental Pottery* on Sunday, February 26 at 3:00 p.m. Dr. John Bryan from the University's art department will speak on collecting Wedgwood and other 18th and 19th century pottery. Refreshments will follow. Reservations requested.

### EXHIBITIONS



1 Sacred to Bacchus, late 19th century, Majolica Wine Ewer

2 Apollo and Muses, late 18th century, Solid Medium Blue Jasper Vase

3 Vase with Female Terminal Figures, late 18th century, Cream Ware with Agate Slip Under Glaze

4 Ceres and Priestesses, late 18th century, Basalt Vase with Encaustic Decoration





## Vincent Suttles Retrospective

On November 13, 1994 McKissick opened a memorial exhibition to our friend and colleague, Vincent LeGrand Suttles. Most of us knew him best as Vinnie.

Vinnie's life began on August 13, 1959 in Spartanburg, South Carolina. He enrolled in the art department of the University of South Carolina and studied there until 1989. During that period he came to McKissick Museum where he worked in the installation department until November of 1993.

Curious, fun, innovative and energetic, Vincent explored countless avenues of artistic expression. His work ranged from painting, drawing and printmaking to conceptual and performance art. Often music or other sound was integral to his work. He had a gift for incorporating the nuances of atmosphere or the mood of a particular space or the process of human psychology into a piece. Often these "pieces" were intangible or ephemeral. We remember the earth spirals and rock totems he left in public spaces, works created with

inevitable and natural deconstruction in mind. Or his performance pieces where the "piece", the light, sound, feeling, time and space was lost to the very moment of being.

Other informal pieces were simply personal communications to friends — a poem, a sketch, a card, a leaf, a rock, a word. Some would ask, "is this a work of art?" Who can really define art? Personal, complex, spiritual and unpredictable—these are words that best describe Vinnie, his work, his life. Vinnie made the process of his living a type of art in itself. Vincent's life ended on August 22, 1994.

The exhibit will run through February 26.



## EXHIBITIONS

## Spring showcases the Art Department

The *Biannual Art Faculty Exhibition* continues through February 12, featuring works 20 art faculty members. This year's exhibit is especially notable for the many changes, or rather evolutions, which have occurred in the careers of these artists. Many

of the works submitted for exhibit reflect new approaches, techniques and attitudes being explored. Whether seeing the biannual exhibit for the first time or as a veteran, you will be sure to find uncharted visual and intellectual territory for your own explorations.

This year's *Annual Student Art Exhibition* will open on April 2 and run through April 30. Each year museum visitors look forward

to seeing new and exciting work which takes place within an academic environment such as our University art department. As always, one will encounter a broad and diverse range of style, medium and content to engage the eye and mind. Paintings, sculpture, drawings, prints, photography, ceramics and graphic arts can be counted on, while more unexpected works like performance, environmental, video or conceptual art may take you by surprise.

These exhibits offer a comprehensive look at the achievements of both faculty and students at the University of South Carolina art department.

## Research Begins on Jewish Heritage Project

McKissick has entered into a cooperative effort with the College of Charleston and the South Carolina Jewish Historical Society to document the cultural history and traditions of Jews living in South Carolina. Dale Rosen-garten, a noted South Carolina researcher, will spend 18 months traveling across the state, working with community advisory groups, interviewing individuals, and researching archival materials. This is the first time such a project has been undertaken in South Carolina.

This work will contribute significantly to the knowledge of folklife and cultural history of one of the most influential groups in the State. Information gathered will be housed at the College of Charleston library and support course materials for the College's Jewish Studies Program. McKissick is planning for a major exhibition that will explore such topics as assimilation, small town life, and folk traditions among others.

If you are interested in participating in this project, please contact Jane Przybysz at 777-7251.

Above:  
A work from Vincent Suttles' sketchbook.



## Jane's Journeys

In his book, *Culture and Consumption* (1988), Grant McCracken devotes a chapter to a Mrs. Lois Roget, a person he characterizes as a "curatorial consumer in a modern world." Unlike most people, who find themselves in the position of needing to purchase objects to create their personal identities, Mrs. Roget performs the role of a curator—storing, displaying and conserving a vast array of objects she and her husband have inherited, including the farmhouse the family has occupied for seven generations.

On a recent trip to North Carolina, I visited Ethel Mason Campbell to survey a collection of letters she possessed that had been written to and from her great-grandmother, Sallie Jane Edminston, during the early 1920s, and have a look at the skirt of a thousand-piece dress and the 5,810-piece quilt top Sallie Jane made at the turn of the century. What I found, in addition to the letters and the mag-

nificent textiles, was that Mrs. Campbell is blessed and burdened in much the same way as Mrs. Roget. Living on a farm in a rural part of the state in a relatively new brick home sandwiched between two wooden structures—the four-room house where her husband was born and the place she and her husband raised their family—Mrs. Campbell is surrounded not just by family history, but by the history of the community as well.

For miles around, it seems Mrs. Campbell has a reputation for taking care of old things. When people have something

old they don't know what to do with or simply don't want, they take it to Mrs. Campbell and she adds it to the collection of family items she stores in the old home place. On my visit, I became much like the local school children Mrs. Campbell occasionally shepherds through her personal museum of sorts.

But the majority of my time was spent listening to Mrs. Campbell read through and interpret a sampling of the family letters she has from the 1920s. I was interested in them for what they might suggest about the revival of craft during that era. Having read mention of the letters in the book documenting the North Carolina quilt documentation project, I knew Sallie Jane had written about selling quilts in one of her letters. What other information might the letters contain about the market for craft in the 1920s and the craft activities of a woman in her late seventies?

The following quote, taken from a letter Sallie Jane wrote to her daughter Minnie in Illinois who worked as a live-in housekeeper, represents the kind of documentation the letters provide regarding textile production: "I am sending a quilt pattern Ett sent. You and G. P. have me piece you and him one. Have to buy cloth. Ett charges \$1.00 a bl. for carding and spinning wool and sure worth it."

Ett, as it turns out, was the daughter of Sallie Jane's husband's sister (hence, Sallie Jane's niece), and was one of three local women Sallie Jane paid to spin the wool that Minnie sent from Illinois which was used to knit mostly socks. G. P. was the gentleman for whom Minnie kept house. In addition to maintaining contact with her daughter, Sallie Jane's letters served to promote her own work as a producer of textiles for pay. What begins to emerge from the letters are the ways female family members networked to support each other's participation in a cash economy. Whether this had always been the case or whether this was a situation which evolved in the early decades of the 20th century is a question that remains to be answered.

## MATERIAL CULTURE & FOLKLIFE



These three items were recently acquired for the Museum collection. The two magazines show how the popular image of quilt making shifted between 1917 and 1928. The circa 1935 postcard depicts a Seminole girl making a ceremonial dress at the Musa Isle Seminole Indian Village in Miami.





## Council Begins Corporate Membership Campaign

The McKissick Museum Council launched its first Corporate Membership Drive in October of 1994. Their goal is to raise \$100,000 in new corporate memberships over the next three years. Equally important, the Council wants to develop a partnership with the corporate community.

Thirty-five corporations were solicited initially. They were asked to contribute at the levels of: Director's Circle (\$1000-1999), Gates (\$2000-2999), Steps (\$3000-3999), Columns (\$4000-4999), or Dome (\$5000 & above). Each category of membership has certain benefits for the corporate members. These include invitations to members' only receptions, previews and Museum events; advance notice of Museum trips, classes and other programs; co-sponsorship of exhibitions selected by the Museum; gala tickets; and prominent recognition in the Museum lobby, just to name a few.

All monies raised by the Corporate Membership Drive will help McKissick Museum continue to preserve the rich heritage of the University and our state, and to maintain the quality exhibitions and public programming McKissick patrons have come to expect. For more information about the Corporate Membership Drive, please contact Elise Flowers at 777-7251.

DEVELOPMENT

## New Officers & Members Elected

The McKissick Museum Council at their September quarterly meeting elected the following officers for 1995:

Chair: Carolyn Matalene — associate professor of English at USC

First Vice Chair: Lucie Eggleston — president of Letter Perfect Communications, Inc., in Columbia

Second Vice Chair: E. J. Newby — director of the Family Fund giving program with the USC Development Office

Also elected to serve as Council Members for three-year terms beginning in January of 1995 were: Gretchen Dawson, Ginger Lloyd, Philip Mullen, E. J. Newby, Donald Saunders, Jack Sproat, Lauren Tucker and Betty Walker.

## Spring Fundraiser

McKissick Museum proudly presents its third annual fundraiser, "This Is Not An Endowed Chair." Sponsored by the McKissick Museum Council and chaired by William and Kappy Hubbard, the event is to be held on April 27 and April 28, 1995. It includes a luncheon and lecture, an evening gala, and an exhibition and sale of works by USC alumni and art faculty.

The luncheon is to be held at Capstone House on Thursday, April 27. John Stair, Managing Director of Sotheby's Restoration, a division of Sotheby's, will present a lecture entitled "The Restoration and Care of Fine Furniture." Stair has conducted seminars and lectures for museums throughout the country and Europe. His approach is that of a master craftsman, loyal to Old World methods of preserving fine heirlooms. He is also generous about sharing his secrets with his audiences.

Aided by a staff of thirty craftsmen, Stair oversees the largest workshop in America devoted to the conservation and restoration of fine furniture. Its diversified expertise spans all periods and styles of furniture, decorative arts and fine architectural woodwork.

The goal of "This Is Not An Endowed Chair" is to raise money for the Museum Foundation and to increase public interest in and knowledge of McKissick Museum and its programs. Tickets for the luncheon are \$25 and the evening gala tickets are priced at \$35. A luncheon/gala ticket is available for \$50. For more information, please contact Elise Flowers at 777-7251.



# MADNESS

## IN AMERICA

### FEATURE

Each of us, at one time or another, has said, "Oh, they are crazy!" when referring to someone whose actions or thoughts do not agree with our own. For centuries we have had a strong idea of what is normal human conduct. Society has only recently recognized that many forms of abnormal mental activity are an illness, just like heart disease and countless other treatable infirmities of the body.

#### THE EXHIBITION

Only 150 years ago a small group of American physicians met in Philadelphia to create a professional organization dedicated to the care of the mentally ill. The *Madness in America* exhibition commemorates that event and traces the origins and early history of psychiatric practice in the United States. More importantly, however, it reflects how a society defined "sanity" and "madness". Its objects and images explore our modern understanding of what is the normal and accepted behavior of human beings. The exhibition begins in 18th century America, when many mental institutions were first established. It presents how Americans experienced and understood madness, and looks at how the concept of mental instability played a part in the political and social questions of earlier centuries.

#### EARLY VIEWS

During the colonial period, society valued rationality so highly that individuals who lost their minds were treated little better than animals. By the 19th century medical reformers persuaded many that mental illness could be cured by confinement in an ordered



and secure environment. Small private asylums offering this new treatment were later copied by states opening large government sponsored hospitals called lunatic asylums. Overcrowding and understaffing turned these institutions from centers of care to custodial warehouses.

#### FREEDMEN, WOMEN, AND ARTISTS

The debate over slavery, the most divisive political issue of the 19th century, employed the language of the mind over and over again. Antislavery activists pointed to the emotional destructiveness of the institution and pro-slavery defenders presented arguments that the freedmen were not able to cope with freedom and lost their ability to reason. After his raid on Harper's Ferry, John Brown's mental stability was hotly debated on both sides.

Women were often thought to be more susceptible to mental illness.

Above:  
Phrenological head, by L.N.  
Fowler, mid-19th century,  
porcelain. Courtesy of Mrs.  
Eric T. Carlson.



The hard life and isolation many pioneer women had to endure was often cited as driving their "weaker" constitutions to madness. Many early suffragettes and workers for women's equal rights were thought to be unbalanced since they challenged woman's "natural role" as obedient to father or husband.



In art and literature madness was used on one hand to signify a romantic rebellion against society's rules or on the other the destruction of all rational faculties. Mary Shelly's Dr. Frankenstein was an example of rational man gone mad. Countless plays and novels explored the themes of madness and creativity.



## SPECIAL PROGRAMS

### Members' and Volunteers' Preview

Lecture by Fritz Hamer on S.C. incarceration and the State Hospital. 3:00 p.m., January 22, 1995.

### "Out of Their Senses: Insanity in Early South Carolina"

Lecture/discussion on perceptions, care and treatment of mental health patients during the colonial and early national period. 7:00 p.m., February 7, 1995.

### "Creativity and Madness: Myths and Realities of Creative Expression"

Panel discussion with the art, English, music, drama departments. 10:00 a.m. to 4:00 p.m., February 18, 1995.

### "Femininity and Madness: Cultural Perceptions and Politics"

Lecture/discussion on views of women over time, what is seen to constitute mental illness and methods of incarceration. 7:00 p.m., March 14, 1995.

### "Writings From the Edge: Tea and Women's Literature Reading"

Readings from women poets who were or were thought to be mentally ill. 3:00 p.m., March 19, 1995.

Clockwise From Left: Ebenezer Haskell escaping from Pennsylvania Hospital, in *The Trial of Ebenezer Haskell* (Philadelphia, 1869). The Oskar Diethelm Library, History of Psychiatry Section, Department of Psychiatry, Cornell University Medical College and The New York Hospital.

George Bellows, *Dance in a Madhouse*, early 20th century, lithograph. National Library of Medicine, Bethesda, Maryland.

*The Mesmerist*, 19th century, engraving. The Oskar Diethelm Library, History of Psychiatry Section, Department of Psychiatry, Cornell University Medical College and The New York Hospital.



## Volunteers Share Their Many Talents in Programs for Seniors

Men and women whispered amongst themselves as Mary Dannerbeck held up sandpaper quilt templates (for those of you who missed this wonderful workshop, the sandpaper grips the fabric when you cut out quilt pieces). "I've been sewing for years and I never thought of using that!" someone exclaimed. On another morning, Ann Klingenhagen passed around herb plants, encouraging participants to smell the fragrant leaves before making herbal sachets.

Volunteers are sharing their talents, knowledge, and know-how at McKissick through the Wednesdays at McKissick programs for seniors. "Our volunteers have extraordinary backgrounds and interest. Through the Wednesdays programs, they not only help the Museum, they are actively shar-

ing their knowledge with an enthusiastic audience," said curator of educational services Deanna Kerrigan.

The programs are free of charge and are offered one Wednesday a month from 10:30 a.m. to noon. "We wanted to reach out to the senior population in Columbia and offer them something new and exciting," explains Kerrigan. "The volunteers have done an exceptional job at creating a fun, informal learning environment with lots of information and hands-on activities. Response from the community has been great!" Kudos to our wonderful volunteers and an extra pat on the back for our workshop leaders!

For the spring schedule of Wednesdays topics or for more information on becoming a volunteer, contact the Museum.

### EDUCATION

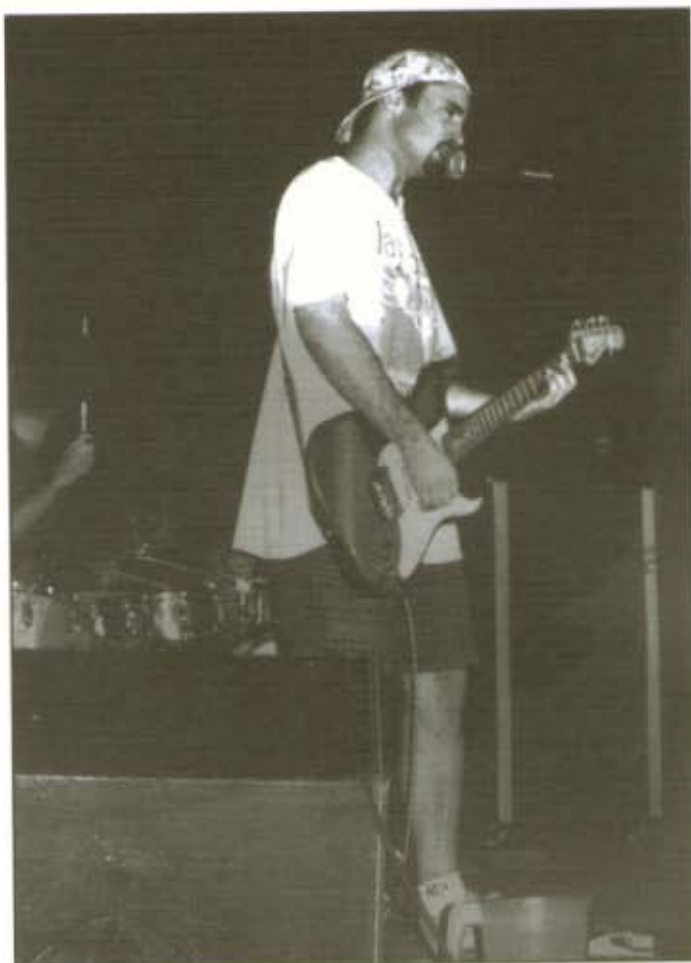
## McKissick Unplugged Brings Local Music and Coffee House to the Second Floor

Don't let those post-holiday blues get to you! Visit our recreated coffee house on January 19 for gourmet java and soulful tunes guaranteed to get your mind off those holiday bills.

Danielle Howle and Bryan Wade, two of Columbia's finest acoustic musicians, will treat you to an evening of masterful guitar playing and introspective lyrics. Howle and Wade are both involved in bands that have received much local recognition. Danielle Howle is lead singer for *Lay Quiet Awhile* and has just returned from a month tour in England opening for the Indigo Girls. Bryan Wade is lead singer for *Jebel* and has received support from the Columbia Cultural Council to further his songwriting.

The event begins at 8:00 p.m. and admission is free. Gourmet coffees and desserts will be available at our coffee bar. Bring a friend and enjoy this very special evening.

Bryan Wade's exceptional music combines his eclectic style with influences from his travels in Israel and India.



## Travel Opportunity

A three-quarter mile avenue of moss-draped live oaks will lead us to Boone Hall on January 26, 1995. The trees were planted in 1743 by Capt. Thomas Boone, a cotton planter whose estate covered more than 17,000 acres.

The original plantation house fell into ruin and the present house was built in 1935 in a Georgian style similar to its predecessor. A brick-and-tile-making yard operated here during the 18th century and these products

were used in the construction of many fine Charleston homes.

The original slave cabins border the approach to the house. They date to 1743 and constitute one of the few surviving "slave streets" in the South. Other original buildings include the gin house, circular smokehouse and commissary.

The plantation has been a working estate since 1681. Once a major producer of indigo and cotton, today's products include cattle, sheep and pecans. It is considered to be the most photographed plantation having been the site for background filming of "Gone With The Wind."

We will enjoy a tour of the first floor of Boone Hall and a tour of the grounds before lunch in the Boone Hall Restaurant.

After lunch we may be able to visit the outside of the home of Charles Pinckney, a signer of the U.S. Constitution, a three-time governor of the state, a U.S. senator and minister to Spain. The house is presently under restoration by the National Park Service.

The fee for this day trip is \$40 and includes transportation, tours and lunch.

Future plans include trips to Redcliff, the plantation home of Governor James Henry Hammond, and Greenville, with visits to the Greenville County Museum and the Bob Jones University Art Gallery and Museum.

## MEMBERSHIP



## Exhibition Previews Add Another Benefit for Membership

Beginning this spring, McKissick will offer "members only" previews of major exhibitions as part of the current membership package. Previews will include personal tours of the exhibitions as well as guest lectures with prominent scholars and exhibition curators.

Previews will be followed with a light reception. Invitations more information on previews for *Madness in America* (Sunday, January 29) and *Josiah Wedgwood* (Sunday, February 26), will be mailed to all members.





## McKissick Scores Political Coup

"I Like Ike!", "Click With Dick", "All The Way With LBJ", "Let's Back Jack", "Ask Amy" and "Read My Lips" are famous slogans from past presidential campaigns used to promote a candidate's success or failure. Most of these slogans are familiar but few remember the expression and image of "A Full Dinner Bucket" which symbolized Republican prosperity in the presidential elections of 1896 and 1900 for their candidate William McKinley or a button boldly displaying "No Crown For Franklin" used against Franklin Roosevelt in his third bid for the presidency in 1944. "No Crown For Franklin" and "A Full Dinner Bucket" are only two expressions that were just as familiar to the people of the time as "Read My Lips" was to the voters in the Clinton/Bush election.

Campaign jingles, patriotic stances of candidates, satirical cartoons and even vulgar expressions have all been printed on everything from buttons to cigar boxes for the sole purpose of getting a message directly to the voter.

Most of the paraphernalia associated with political campaigns were mass produced to be given away and later discarded. Fortunately, collectors and historians had the foresight to preserve these physical relics from our past presidential elections. These relics can help us understand the major political issues of the day and the different campaign strategies employed by political organizers to sway the electoral vote. The use of campaign buttons and accessories for political promotion is rapidly becoming a thing of the past being replaced with television and radio as the primary medium.

McKissick Museum recently received a tremendous donation of political material including banners, posters, and literally thousands (we're still counting) of campaign buttons. The materials date from the presidential election of 1896 between Republican candidate William McKinley and the Democratic candidacy of William Jennings Bryan to the 1994 Clinton/Bush presidential election. Not only does this collection reflect the views and



issues of the two-party system through most of this century but the collection is rich in materials from both third-party candidates and political hopefuls.

The collection was generously donated to the Museum by Charles T. Ferillo of Ferillo and Associates in Columbia, South Carolina. Ferillo chose McKissick because the Museum already has a small but significant political collection. With the addition of the new materials, the museum now has one of the largest and most comprehensive political campaign collections in the Southeast.

The Museum staff is planning an exhibition using the political collections to explore the historic processes involved in shaping the image and message of the candidates and trends in voter response. The exhibition is targeted to open for the 1996 presidential election to coincide with a voter registration drive at the Museum.

### COLLECTIONS

Above:  
USC and McKissick  
Museum supporter Bud  
Ferillo makes a substantial  
donation to the institution of  
his political campaign  
buttons and memorabilia.

## January

through February 12

through February 26

18 10:30 a.m. - noon

19 8 p.m.

22 - March 19, 1995  
3 p.m.

28 9 a.m. - noon

*Biannual Art Faculty Exhibit**Vincent Suttles Retrospective*

Wednesdays at McKissick

McKissick Unplugged

*Madness in America*  
Members' Preview

Culture Columbia!

## February

7 7:00 p.m.

18 10 a.m. - 4 p.m.

22 10:30 a.m. - noon

25 9 a.m. - noon

26 - April 16, 1995  
3 p.m.

Lecture: "Out of Their Senses"

Symposium: "Creativity &amp; Madness"

Wednesdays at McKissick

Culture Columbia!

*Joseph Wedgwood: Experimental Potter*  
Members' Preview

## March

14 7 p.m.

15 10:30 - noon

19 3 p.m.

25 9 a.m. - noon

Lecture: "Femininity &amp; Madness"

Wednesdays at McKissick

Tea &amp; Lecture: "Writings From the Edge"

Culture Columbia!

## April

8  
10 a.m. - noon  
10 a.m. - 3 p.m.  
11 a.m. - noon

12 10:30 a.m. - noon

14 Museum Closed

22 9 a.m. - 12 noon

27 12 noon

28 8 p.m.

USC Showcase  
Children's Crafts  
Build Your Own Exhibit  
Meet the Artists - Student Art Show

Wednesdays at McKissick

University Holiday

Culture Columbia!

Luncheon, "This is Not an Endowed Chair,"  
Sotheby's—Capstone House  
Advance ticket purchase necessary

Gala, "This is Not an Endowed Chair"

## CALENDAR



### Address:

McKissick Museum, University of South  
Carolina, Columbia, SC 29208

### Telephone:

(803) 777-7251 - all offices; recorded gen-  
eral information and answering machine dur-  
ing non-public hours. FAX: (803)  
777-2829.

### Admission:

Free. Public entrance facing Sumter Street  
via the historic Horseshoe; access for disabled  
visitors at the Museum's side entrance via the  
little Horseshoe at the intersection of  
Pendleton and Bull streets.

### Hours:

Monday-Friday, 9 a.m. - 4 p.m.; Saturday  
and Sunday, 1-5 p.m. Closed all  
major holidays.

### Parking:

The Museum is within walking distance  
of metered street parking. Metered parking is  
also available in the lower level of the  
Pendleton Street Garage located at the corner  
of Pendleton and Pickens Streets.

### Talks and Tours:

Docent-conducted exhibition tours are  
available. To schedule a tour, please call the  
Community Services Department at least two  
weeks in advance. Gallery talks and lectures  
are free.

### Members Program:

Membership revenues and special fund-  
raising activities provide essential support for  
Museum programs. Members receive ad-  
vance announcements about exhibitions, pro-  
grams, travel opportunities and special  
events, as well as discounts on publications.  
For more information, contact the Member-  
ship Coordinator.

### Volunteers:

The Community Services Department co-  
ordinates docent training and programs. Vol-  
unteers are needed for education and other  
support activities. Direct inquiries to the Vol-  
unteer Coordinator.

### Contributions:

Gifts or bequests to the Museum, whether  
works of art or money, are essential to the de-  
velopment of programs and collections. Con-  
tributions are tax-deductible within IRS  
guidelines.

## GENERAL INFORMATION



Non Profit  
Organization  
**U.S. POSTAGE  
PAID**  
Permit #766  
Columbia, SC